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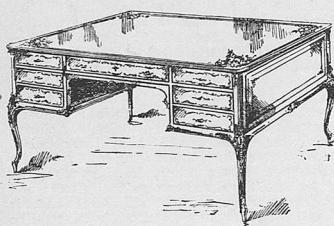
CUSHIONS.

FOR a dainty pillow nothing can be better than a plain, dark, self-colored silk or velvet, with puffs of some lighter and more brilliant silk, and a laced covering of wrought sheer fine linen. A square cushion with the linen having a button-hole scalloped edge, and powdered on one side with Dresden figures wrought with Asiatic filofloss, and the other with a group of flowers tied with a simulated ribbon, all in solid embroidery of Asiatic filo, is an exquisite creation.

A NOTHER new cushion is heart shaped. Out of several thicknesses of crinoline cut two heart-shaped pieces, somewhat inches in their longest part, and cover each with muslin for a foundation. Then out of dark satin, any shade that suits, cut two pieces corresponding in size, but larger, to allow for seams. Now, out of a piece of cardboard cut an arrow long enough to cross the heart diagonally. Lay it on the satin and mark around the edge with a bit of tailor's chalk. You now have a design either for applique work or embroidery. If the former, then gold-colored velvet fastened down with Asiatic couching silk, with gold cord feathers slanted toward the center, will be decorative. If embroidered, a couched edge of gold-colored Asiatic silk and jeweled glass in ruby, green and gold along the arrow shaft will be fully as effective. An unstrung bow, wrought in stem stitch, crossing the arrow diagonally, will complete the design. Of course it will seem to pass under the arrow. The two sides of the cushion are to be put together with a full puffing of old gold silk, five inches wide, between them. In black and gold the heart-shaped cushion is calculated to be especially suitable.

THIS age has been called a three-cornered age. Nothing must balance—everything must be odd; in fact, to be odd is to be artistic. Whether we have imbibed these ideas through the invasion of the cheap products of Japan and other Eastern countries, or whether it arises simply from our feverish anxiety to attract attention by having things which we consider unique, or by our wish in some way or other to be different from our neighbors, it is impossible to say; but these results generally a great and much-to-be-deplored want of repose in our houses.

But we must not be too captious, for the last twenty years has seen great changes for the better in the homes of the middle classes. The wool mat and crochet antimacassar age, or the days of the wax fruit and hade, with crochet mat, have passed away. We seldom meet now with a bride-cake ornament, under a glass case, standing on a wool mat placed on the family Bible in the recess of the window, thanks to our art schools and art galleries; though composition figures of the Three Graces, or of Venus and Adonis, may occasionally be seen looking out of the window with their backs to the room, in houses where one would be inclined to credit their owners with better taste.



Library Table. By George W. Smith & Co.

GEORGE W. SMITH & CO.

THE artistic productions of this well-known firm of furniture manufacturers are typical of the highest style in American cabinet making. We illustrate a library table which they are just bringing out. It is made of mahogany, inlaid with rich woods, and the effect produced is extremely artistic. Here utility and artistic grace divorced from complicated and pretentious work tell their own story of fine construction and beauty.



Important Notice. Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration.

In compliance with the wishes of many of our correspondents to purchase house furnishing goods in New York, we notify our readers that we have organized a Purchasing Department, and are prepared to purchase goods at prices quoted, without making any charge therefor. We strongly advise those who write to us for decorative color schemes to carefully consider our advice with the samples of the various materials in hand, which we invariably send with each reply, so that their minds will be fully made up when they ask us to purchase the goods, and know that every item of their order is the result of a definite decision. It is impossible to exchange goods after the materials have been cut and shipped, and we hope in all cases, that the goods as ordered, when sent will be accepted and paid for.

Correspondents when writing us are particularly requested to embody a reply to the following points in their letters:

1. Write legibly and on one side of the paper.
2. Send copy of architect's plan and a rough sketch of the plan of the house, showing size, height and arrangement of rooms, with the north and south aspects clearly indicated.
3. Give particulars of existing woodwork, mentioning the nature of the trim, floor, cornice, picture moldings and mantel in each room; state what must be retained, and what, if any, specified articles of furniture are desired.
4. State separately the maximum outline permissible for wall treatments, ceiling decoration (if any), textile hangings, carpets and furniture.
5. Send brief notes of the house, its location, age and environment, and such particulars of the owner's tastes and sentiments bearing upon the matter as would be discovered from a personal interview.
6. Send ten two-cent stamps if samples of paper, carpets, draperies, etc., are desired by mail; otherwise we must Express same at inquirer's expense.

DECORATING A NEW ORLEANS COTTAGE.

NEW ORLEANS, July 1, 1895.
To the Editor of THE DECORATOR AND FURNISHER.

DEAR SIR: I am contemplating redecorating my house and would like to get information from you as to papering, carpeting, etc. It is a very small but snug little house (a double cottage). The hall is very long and narrow, about six feet wide, and is light from the front glass door and from door transoms, so that it is rather dark, and I think should be papered in some light tint. I thought of dividing it by some kind of a portiere. Please suggest what you think I should do, as there is scarcely any room for furniture. How would it do to have a hanging hat rack with a small table underneath and umbrella stand close by table. If chairs are necessary what kind must I get? The first room is the parlor, which is about 16 x 14. It has a front bay window and one side window. My furniture is mahogany of the Chippendale style, and upholstered in brocaded velvet in blue, brown,

yellow and red. Next to the parlor is a bedroom with sliding doors between. Here the furniture is of bird's-eye maple. Next comes a small room which I want to use as a library, but will have to have a bedstead in it. I thought of getting a white enameled iron bedstead and washstand of some kind to serve as dressing case also. I also want an oak bookcase and secretary, a table and a few chairs. I hardly know how to manage to get so much into so small room.

At the end of the hall comes the dining room, which is the largest room in the house. It has a bay window at one end. The furniture is light oak, and consists of table, china closet, spindle leg buffet and chairs. Please tell me where I can purchase some pretty light and inexpensive chairs to harmonize with wood and oak furniture. I do not like those I have, as they are entirely too heavy and clumsy. Now I wish to know in what colors to paper these rooms. Please send me samples of paper and color for carpets or matting or rugs. You would oblige me very much by answering immediately, as I want to make myself comfortable for the summer. Please let me know where I can get silk counterpane for bedspread, and bamboo furniture. I shall be very much obliged to you for all information given. I would like some suggestions about draping windows.

Very respectfully,

Mrs. T. J. BOURBON.

ANSWER.

We would have been able to give you the desired advice with much more confidence had you sent a rough sketch plan of the rooms and hall. Your description, admirable in itself, gives us no idea of the aspect of your rooms. We have assumed you are on the sunny side and have made your furniture a leading factor in our color scheme.

For the hall your own ideas can scarcely be improved upon. For the walls we send you a paper having cream pattern on warm buff ground. This was recently used for just such another long, narrow hall in an old Colonial house. The design is quaint and stylish, and, while being much lighter than a plain grain of same color, it will wear much better. The price is but 25 cents per roll, and it is an imported paper. The hall ceilings should be cream tinted, and if your woodwork is also cream white paint the combination will be perfect. We would advise dividing the hall by a wooden grille arch; from the main crosspiece we would hang portieres of old rose velours, 50 inches wide, costing \$2.25 per yard. We send you a rough sketch of the way we would treat the complete screen, showing a palm shelf which would prove very helpful to the color of walls and the portieres. The screen should be finished cream white.

You would then treat this front division as a little reception or waiting room. The hall chairs should be of hardwood without upholstery, unless you have room for a Colonial hall settle, the loose seat of which might be in olive green color. For the items of hall and dining room furniture you require please write to Geo. W. Smith & Co., of Philadelphia, whose advertisement appears in this magazine.

Your parlor we would suggest being treated in old gold tones which combine beautifully with old Chippendale mahogany. We send you samples of two new papers. One has a delicate background design of cream white on silky yellow at \$1 per roll; the other a deeper yellow with a more dressy design in light tints at 50 cents. If your rooms are high we advise a frieze of the material and color sent; but if not more than eight feet use a 3-in. plain picture molding next the ceiling. The woodwork of room should be cream white, also ceiling (tinted). We advise pale gold armure curtains like sample sent at \$2 per yard, with delicate long lace inner hangings. Judging by the dimensions of walls given we certainly think a frieze would be advisable.

For the bedroom adjoining, and having bird's-eye maple furniture, we send you the imported blue and cream "hydrangea" design at 50 cents. Use a plain blue velvet filling on floor, and blue silk cotton curtain woven in panel design at \$12 a pair (see sample sent), and white lace curtains for windows; the woodwork and ceiling cream white.

For your library, or "bed-sitting room," as our English cousins would call it, we advise a plain ingrain paper of the quality sent. This